Catalogue

of an Exhibition of a

Selection of

Etchings

By

Rembrandt

With an Introduction by

David Keppel

Frederick Keppel & Co.

4 East 39th Street

New York

January 5 to February 4, 1911

Parke Bennet 1977 3.18

Catalogue

of an Exhibition of a

Selection of

Etchings

By

Rembrandt

With an Introduction by

David Keppel

Frederick Keppel & Co.

4 East 39th Street

New York

January 5 to February 4, 1911

REMBRANDT HARMENZ VAN RIJN was born at Leyden, July 15, 1607. He was the son of a miller who lived close to the western gate of Leyden, immediately behind his mill, which crowned the rampart of the town. Rembrandt was the fifth of six children, but his parents were fairly well-to-do and determined that he should have a good education and should attend the Latin School, in order that, later on, he should be able to enter the service of the Republic. Such studies were not at all to his taste, however, and it was not long before his father became convinced that the boy's inclination toward art must be allowed to have its way.

Rembrandt studied under Jakob van Swanenburch and Pieter Lastman — neither of them painters of the first rank. This, however, was of little importance, as Rembrandt was an artist of such wonderful originality that it is only in a few of his earliest plates that we can detect dependence on any predecessor. He had scarcely started on his career when he was far beyond them all, and he carried the art of etching to heights that have still to be reached by any artist since his day.

In 1630 Rembrandt moved to Amsterdam, and in 1634 he married Saskia van Uilenburg, who came of a good Friesland family. Saskia lived for only eight years after her marriage — she died at Amsterdam in June, 1642, leaving Rembrandt a son named Titus, who was brought up by his father in his own profession, but did not distinguish himself as an artist.

The death of Saskia marks a turning-point in Rembrandt's life, in more ways than one. Up to that time he had lived in comparative comfort. He had a large house in the Breed Straat, and this house was filled with pictures and other works of art. His paintings seemed to be greatly appreciated by the public and he had many pupils. He was very fond of collecting all sorts of curious costumes, and he often painted or etched his own portrait in picturesque garb. His

etching *Rembrandt Leaning on a Stone Sill* gives us a charming picture of the Rembrandt of that time — a graceful, elegant figure with abundant curly hair, a rich velvet cloak, and a flat velvet cap on the side of his head.

A convenient classification for Rembrandt's etchings may be made by considering those done earlier than 1640 as belonging to the early period, those done from 1640 to 1649 as belonging to the middle period, and those done from 1650 to the time of Rembrandt's death as belonging to the last period. In general, the portraits of Rembrandt himself and of members of his family, the little plates of beggars, the slightly done plates representing heads of old men, and the small and delicately etched scriptural pieces, were done in the early period. The middle period contains almost all the landscape plates, and the last period almost all the important portraits.

Throughout all three periods of Rembrandt's career he etched plates of scriptural subjects, his manner of treating them varying according to the ever-changing style of his many-sided genius. Most of the early scriptural pieces are of small size and very delicately etched, such, for example, as *The Presentation, with an Angel*, No. 16 of the present exhibition. The *Christ at Emmaus*, Bartsch No. 87, is usually included in this period. It appears to be dated 1634, but the style of the etching is so absolutely different from Rembrandt's first period that I cannot help suspecting that what is apparently a "3" was really a "5," and that the etching belongs to his last period. In the early period we have also the exquisite little *Landscape with a Flock of Sheep.*

After Saskia's death the tide seemed to turn against Rembrandt. He was painting and etching with unprecedented splendor, but luck was against him and his fortunes declined steadily. Perhaps the explanation of the evil days upon which Rembrandt had fallen may be looked for simply in this fact — that his work was too great for the people. He certainly did not lack industry, and we know that he lived in a very

simple manner, and that often, while at work, his repast consisted of a bit of bread and cheese or a red herring. In any case it was a bad time for art. Holland was exhausted by war, the treasury was empty, and business was almost at a standstill. These conditions were felt above all in Amsterdam, where, in 1653, there were over two thousand empty houses.

The print of *Rembrandt Drawing* shows us the Rembrandt of this time, seated at an open window, in sober widower's dress. It is interesting and rather sad to compare this simple and serious portrait with the portrait of *Rembrandt Leaning on a Stone Sill.*

It is to the period after Saskia's death that we owe the marvelous series of landscapes which, perhaps more than anything else, rank Rembrandt as the supreme master of etching. It is one of the chief glories of Rembrandt's landscapes, as it is also of his portraits, that he completely loses himself in his subject. His landscape produces on us the effect, not of a cleverly etched scene where one is conscious of the artist, but the effect of out-of-doors itself.

Rembrandt had two styles of technique which he used in his landscape plates. The *Landscape with a Haybarn* is a splendid example of the first. In this the shapes of the foliage are expressed with all sorts of little curls and twists — usually in pure etching. In the second the foliage is expressed with stiff little strokes, and the plates done in this manner are largely dry-point. As in dry-point there is so much more resistance to the needle than in aquafortis, this difference in technique between the dry-point plates and the bitten or etched plates is only natural. In most plates the two manners are more or less mixed. The *Landscape with Three Cottages* is one of the finest dry-point plates and is full of Rembrandt's beautiful luminous black shadows. The *Landscape with a Ruined Tower and a Clear Foreground* seems to be midway between these two methods. Unlike most of Rembrandt's landscapes it has a wonderful stormy

sky, and in the finest impressions, which are usually printed with a slight tint of ink over the whole plate, the effect of a somber, gloomy day with a high wind is almost magical. *The Mill* has always been considered one of Rembrandt's best plates. It was long believed to be the mill which belonged to Rembrandt's father; this, however, seems to be an error.

Among the scriptural pieces of the middle period are the *Triumph of Mordecai* and *The Synagogue* — the latter perhaps the prettiest of the small scriptural plates. In the masterly etching, *Beggars at the Door of a House*, Rembrandt summed up what he had learned in his first period in regard to the drawing of beggars.

Rembrandt's material fortunes, which had declined steadily since the death of Saskia, grew worse and worse, and in 1656 he was declared insolvent. His house in Breed Straat, his furniture, his pictures, and everything else that he possessed, were sold at auction. After his estate was settled his son Titus received as his heritage the sum equivalent to about £280, and Rembrandt was left to begin life anew. In spite of evil fortune, however, it was of this period that Seymour Haden — with his usual vehemence of expression — said: "In the latter part of his life he painted almost like a god!"

There is much obscurity as to his doings in these latter years. It is believed by some that he married his former servant, Hendrickie Jaghers. It is known that she took care of him for many years when he was poor and in disrepute, and some of the most beautiful paintings that Rembrandt has left us are portraits of Hendrickie.

In etching, portraits characterize Rembrandt's last period. The marvelous plate of *Sylvius* was done in 1646, and so belongs to his middle period, but except for that almost all his greatest portraits, with the exception of portraits of himself or of members of his family, were done after the year 1650. And this is no matter for regret, for Rembrandt had spent a long life in studying

men, and at the end he was able to depict them as no one else has ever been able to do. The present exhibition contains the beautiful, quiet, contemplative figure of *Clement de Jonghe*, and the portraits of *Abraham Franz* and the writing-master, *Coppenol.*

Among the scriptural pieces one is almost surprised to find the beautiful, carefully wrought plate of *Christ Preaching* ascribed to the year 1652 — it looks like a curious return to his earlier manner. In general, the scriptural pieces of the last period are done with the utmost freedom. The *Three Crosses* and *St. Francis* are splendid examples of this manner. The noble plate of *St. Jerome in an Italian Landscape* also belongs to this time, and also the upright plate in Rembrandt's dark manner, *The Presentation.*

The great master died at Amsterdam in 1669.

Throughout Rembrandt's life his etching went hand in hand with his painting. His etchings are just as true an expression of the man as his paintings, perhaps truer, being more intimate.

"With the exception of the coloring," to quote Bartsch, "all that we have said of the beauties and imperfections of Rembrandt's paintings applies equally well to his etchings. They are in the same manner admirable and defective; but their beauty strikes us so forcibly that we scarcely heed their defects. A vagabond liberty, a picturesque disorder, an easy touch, the rarest perception of chiaroscuro, and the talent of expressing the character and the different ages of the subjects he was treating by touches thrown in as it were by chance; such are some of the elements, and there are many more which constitute the merit of Rembrandt as an etcher, which give such an inexpressible charm to his prints."

DAVID KEPPEL.

December, 1910.

Digitized by the Internet Archive
in 2015

https://archive.org/details/catalogueofexhib00kepp

CATALOGUE

1 **Rembrandt Drawing.** (Bartsch No. 22)
Middle period, dated 1648. From the collection of Charles Naudet. The plate was carried through many states. This impression is in the first state in which the landscape is seen through the window, but is before the state in which the back of the thick volume on which Rembrandt is drawing is divided by a horizontal shadow to make it look like two thinner books placed one on top of the other.

2 **Rembrandt in an Oval.** (Bartsch No. 23)
Early period, dated 1634. This was originally a large square plate showing three-fourths of the figure. In the first state Rembrandt is represented as leaning on a saber. Up to the time of the Hubert sale, in 1908, one of the four known impressions in this state had the distinction of having brought the highest price ever paid for a print. At the Holford sale (London, 1893), it was bought by Lord Rothschild for £2000 sterling.

3 **The Same.**
Another impression which comes from two collections, neither of which is known to Fagan.

4 **Rembrandt with a Fur Cap and Light Dress.** (Bartsch No. 24)
Early period, dated 1630.

5 **Abraham Entertaining the Three Angels.** (Bartsch No. 29)
Last period, dated 1656. The only state. This impression bears at the back a blue stamp representing an owl. We do not know the name of the collector who used this stamp, but the prints bearing it which have passed through our hands have, without exception, been of the finest quality.

6 **Abraham Talking to Isaac.** (Bartsch No. 34)
Middle period, dated 1645. The only state.

7 **Abraham's Sacrifice.** (Bartsch No. 35)

Last period, dated 1655.

"By its grandeur and originality of invention and composition it may well take rank as one of Rembrandt's finest plates."

. . . . . .

"Independently of its very fine composition, and the magnificent style in the drawing of *Abraham and the Angel*, this plate may be easily recommended as a fine example of the free etched line which is everywhere perfectly frank and full of vital energy." P. G. Hamerton.

8 **Joseph Relating his Dream.** (Bartsch No. 37)

Early period, dated 1638. Early impression before the almost vertical shading on the table top.

9 **Triumph of Mordecai.** (Bartsch No. 40)

Early period, dated 1640.

10 **King David at Prayer.** (Bartsch No. 41)

Last period, dated 1652.

The first state of three, before the little white space near the upper left-hand border of the plate was shaded. From Lord Donegal's collection.

"The *David on his Knees* has more 'color' but is near akin to the *Tobit* in pathetic intensity of sentiment."

P. G. Hamerton: *Etchings of Rembrandt*, page 46.

11 **Tobit Blind.** (Bartsch No. 42)

Last period, dated 1651. Impression on white paper.

"There are a few remarkably good etchings of 1651. First, the wonderfully delicate little print of *The Blind Tobit*, the most striking and effecting picture of the helplessness of a man struck blind." Knackfuss: *Rembrandt*, page 118.

12 **The Same.**

Impression on warm-toned paper.

". . . one of his most touching biblical illustrations *Tobit Blind, with the Dog*, a work in which the mental conception, which is most pathetic, is everything, and the manual performance so simple, so devoid of all pretension, that it requires some knowledge of etching to recognize the strength of the master."

P. G. Hamerton: *Etchings of Rembrandt*, page 44.

13 **The Nativity.** (Bartsch No. 45)

Last period, assumed date 1654. The first state of three, before the white patch in the upper border of the plate, due to failure in the biting, had been covered with shading. This impression comes from the Theodore Roussell, Camberlyn, and Theobald collections. It is beautifully printed with a tint of ink over the entire plate. This is the only impression printed in this manner which has ever come into our possession.

14 **The Same.**

Impression of the second state, printed in the usual manner.

15 **The Presentation, in Rembrandt's dark manner.** (Bartsch No. 50)

The last period, dated 1654. The only state, of the utmost rarity. This impression comes from the collections of John Webster and Alfred Hubert.

"The brilliancy of the sacerdotal vestments is rendered here with a power so extraordinary that the plate is a great technical feat. The lines are coarse and rude, but so entirely synthetic and intelligent in their arrangement, that the splendor of gold, and jewels, and embroidery, is fully suggested to the imagination. The high priest, who is standing, is one of the most imposing figures amongst all the creations of Rembrandt, who had a keen appreciation of sacerdotal dignity and magnificence."

P. G. Hamerton: *Etchings and Etchers*, page 84.

16 **The Presentation, with an Angel.** (Bartsch No. 51)

Early period, dated 1630. From the John Barnard and Arozarena collections.

17 **The Same.**

From the Dr. Sträter and Perry collections.

18 **The Flight into Egypt, a night piece.** (Bartsch No. 53)

Last period, dated 1651. From the collections of John Barnard and Alfred Hubert.

Kindly lent for this exhibition.

19 **The Flight into Egypt, the Holy Family Crossing a Rill.** (Bartsch No. 55)

Last period, dated 1654. The only state. Impression on white paper.

"La Vierge, appuyant sa main sur sa selle, penche la tête d'une air triste; la précaution du vieillard qui sond l'eau avec son bâton, est exprimée d'une manière saisissante; l'âne est un petit chef-d'œuvre de dessin et de gravure. Si cette petite estampe était rare, on la paierait des prix énormes, tant elle est charmante."

Charles Blanc.

20 **The Same.**

Impression on warm-toned paper.

21 **The Flight into Egypt, in the manner of Elsheimer.** (Bartsch No. 56)

Last period, assumed date 1653.

This copper had originally been engraved by Hercules Seghers with the representation of Tobit and the Angel. Only two impressions are known of the print in this state. The plate was then taken by Rembrandt, the figures of

Tobit and the Angel effaced, and the figures of St. Joseph and the Virgin introduced in their places. The trees at the right and the foreground, as well as the figures, are Rembrandt's work. The remainder of the plate is substantially the way Hercules Seghers left it.

This gives the plate a peculiar interest, because Seghers is the only artist who can be pointed to as being a forerunner of Rembrandt in landscape etching.

From the Arozarena collection.

22 **The Repose in Egypt, a night effect.** (Bartsch No. 57)

Middle period, assumed date 1647.

23 **The Return from Jerusalem.** (Bartsch No. 60)

Last period, dated 1654.

24 **Christ Disputing with the Doctors.** (Bartsch No. 65)

Last period, dated 1652.

The extremely rare first state, before the plate was disfigured by foul biting at the top.

"*Jesus Disputing with the Doctors: The Larger Plate* is a masterly sketch like *The Tobit*, in which the imaginative conception of the scene far predominates over sim[illegible] handicraft."

P. G. Hamerton: *Etchings of Rembrandt*, page 46.

25 **Christ Preaching.** (Bartsch No. 67)

The date assumed for this print by Rovinski is 1652, which would put it in Rembrandt's last period. It seems very carefully wrought, however, to be assigned to so late a date.

First state of three, before all retouches, full of burr.

"Though less important than the *Hundred Guilder Print*, the *Christ Preaching* is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, the marvelous expressions of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the great Preacher has to say."

Atherton Curtis.

26 **The Same.**

Another impression, on paper watermarked with the "Fool's Bauble," with wide margin.

27 **Christ and the Tribute Money.** (Bartsch No. 68)

First period, assumed date 1635. First state of three, before the shading on the turban of the foremost figure.

28 **The Raising of Lazarus.** The smaller plate.
(Bartsch No. 72)

Middle period. Dated 1642, the year of Saskia's death.

29 **Christ in the Garden of Olives.** (Bartsch No. 75)

Last period, assumed date 1657. The only state.

"Ici toutes les douleurs se réunissent pour accabler son âme et la plonger dans un océan d'amertume. . . . Quelle profondeur de sentiment! Quelle poésie dans la mise en scène de ce drame auguste, et quelle grandeur dans un si petit cadre!" Charles Blanc.

30 **The Descent from the Cross.** (Bartsch No. 82)

Middle period. Dated 1642, the year of Saskia's death.

31 **The Entombment.** (Bartsch No. 86)

Last period, assumed date 1652.

Very brilliant impression on stout Holland paper. On the back is an old inscription which strongly resembles Rembrandt's own handwriting.

32 **Christ at Emmaus.** (Bartsch No. 87)

The print is dated, but not very distinctly. The date is read by Rovinski as 1634; the print has, however, all the breadth and grandeur of Rembrandt's last period, and it seems quite as possible that the date is really 1654. Knackfuss assigned it to the later date, as is shown by the following paragraph.

"A number of masterly works in etching are dated 1654. Above all there is the print doubly attractive on account of the charming simplicity of the design, which repeats with new artistic beauty the subject, which the master already so often handled, of the manifestation of *The Redeemer at Emmaus*." Knackfuss: *Rembrandt*, page 128.

33 **Christ at Emmaus.** The smaller plate.
(Bartsch No. 88)

First period, dated 1634. This print has all the marks of Rembrandt's first period, and the difference in style between it and the preceding print is at once apparent, so that it seems unquestionable that twenty years elapsed between the execution of the two plates.

34 **Christ Appears in the Midst of his Disciples.**
(Bartsch No. 89)

Last period, dated 1654. On Japan paper. From the Theobald collection.

35 **St. Peter.** (Bartsch No. 96)

Middle period, dated 1645. This plate was very lightly bitten and the impressions from it are always faint.

36 **The Baptism of the Eunuch.** (Bartsch No. 98)

First period, dated 1641.

"Rembrandt excelle surtout dans ces croquis rapides où il jette tout son feu et où il ne met que la fleur du sentiment qui l'anime." Charles Blanc.

37 **St. Jerome Kneeling.** (Bartsch No. 102)

First period, dated 1634. From the collection of Dr. Sträter of Aix-la-Chapelle.

38 **St. Jerome Writing at the Foot of a Tree.** (Bartsch No. 103)

Middle period, dated 1648. This print was done in Rembrandt's landscape period and might really be classed among the landscapes.

39 **St. Jerome in an Italian Landscape.** (Bartsch No. 104)

Last period, assumed date 1653. Printed on the curious grayish paper which Rembrandt used for many of the finest impressions of this plate. This impression comes from the Martin Folkes, Wilson, and Perry collections.

"Rembrandt a traité bien des fois ce sujet de Saint Jerôme, mais jamais avec plus de grandeur ni d'une façon plus heureuse." Charles Blanc.

40 **The Same.**

An impression equally fine but printed on white paper.

41 **St. Francis Kneeling before a Crucifix.** (Bartsch No. 107)

Last period, dated 1657. Superb impression on Japan paper. From the collections of the Earl of Aylesford and Alfred Hubert.

All the grandeur of Rembrandt's last period is seen in this print.

42 **The Star of the Kings.** (Bartsch No. 113)

Last period, assumed date 1652. The only state.

43 **The Lion Hunt.** (Bartsch No. 115)

Early period, dated 1641. Duplicate from the Royal collection of Belgium, also from the Duke of Aremberg's collection.

44 **The Battle.** (Bartsch No. 117)

Early period, assumed date 1641. From the collection of Dr. Sträter of Aix-la-Chapelle.

45 **The Spanish Gipsy.** (Bartsch No. 120)

Rovinski assigns this print to the year 1642, the year of Saskia's death. Like *St. Jerome Writing at the Foot of a Tree*, No. 38 of the present exhibition, this plate shows Rembrandt's growing interest in landscape. It is of the utmost rarity. This impression is a duplicate from the British Museum.

46 **The Goldsmith.** (Bartsch No. 123)

Last period, dated 1655. The first state, before the additional vertical shading in the ceiling. On Japan paper.

47 **The Pancake Woman.** (Bartsch No. 124)

First period, dated 1635. Second state of four.

In regard to this print some one once said to a connoisseur that this plate was believed not to be by Rembrandt, to which the collector replied, "Well, if he did not do that plate, then he never did any of them!"

48 **The Synagogue.** (Bartsch No. 126)

Middle period, dated 1648. Second state of three.

This is considered to be about the prettiest of the smaller scriptural subjects.

49 **Peasant with Wife and Child.** (Bartsch No. 131)

Last period, assumed date 1652.

50 **A Student in his Chamber.** (Bartsch No. 148)

Assigned by Rovinski to the year 1642.

This is about the only satisfactory impression of this print we ever had.

51 **The Shell.** (Bartsch No. 159)

Middle period, dated 1650.

Of the utmost rarity. Superb impression from the Alexander Beugo collection.

"One day (in 1650) he sketches, in his roughest and most rapid manner, *Christ in the Midst of his Disciples*, and the next he sets himself to imitate, with the utmost patience, a beautiful sea-shell of a pattern presenting dark irregular reticulations; the plate is of the greatest interest as Rembrandt's most decided attempt at pure and simple imitation . . . and it is curious to see the great artist humbly giving himself this elementary lesson at the mature age of forty-three." P. G. Hamerton: *Etchings of Rembrandt*, page 43.

52 **Beggar Leaning on a Stick.** (Bartsch No. 162)
First period, assumed date 1632. Extremely rare.

53 **Beggar Standing.** (Bartsch No. 163)
First period, assumed date 1632. From the Theodore Roussell and Theobald collections. Early impression, with margin.

54 **The Same.**
Another impression, but without margin.

55 **The Ragged Peasant.** (Bartsch No. 172)
First period, assumed date 1631. From the collection of William Esdaile.

56 **Beggar Seated on a Mound of Earth.** (Bartsch No. 174)
Early period, dated 1630. Early impression, the edges of the plate are irregular. From the Theobald collection.

57 **Beggars at the Door of a House.** (Bartsch No. 176)
Middle period, dated 1648. Impression of the first state of two, on Japan paper, from the collections of the Earl of Aylesford, Dr. Sträter and Jules Gerbeau.

"This plate is, for the matter of that, one of the most beautiful of all, and one may say that in it everything is perfect—the technique, which is here of a rare delicacy—the expression of the figures—their attitudes—and the play of the light which distinguishes them so clearly one from the other. I wonder at the art with which the engraver has left one side of the print completely bare in order to concentrate the attention upon his subject. Beautiful things live only by sacrifices, and, more than any one else, Rembrandt grasped this great law of art." Charles Blanc.

58 **The Same.**
Impression on paper watermarked with the "Head of Folly." From the collections of Claude Auguste Mariette, 1697, and the unidentified collector, Fagan No. 197.

59 **Beggar with a Wooden Leg.** (Bartsch No. 197)
Early period, assumed date 1632–1640. From the Theodore Roussell and Theobald collections.

60 **Woman Seated before a Stove.** (Bartsch No. 197)
Last period, dated 1658.

61 **Woman Preparing to Dress after Bathing.**
(Bartsch No. 199)
Last period, dated 1658. Proof on Japan paper. Duplicate from the British Museum.

62 **Woman with her Feet in the Water.** (Bartsch No. 200)
Last period, dated 1658. Proof on Japan paper. From the collection of Dr. Sträter.

63 **Jupiter and Danaë.** (Bartsch No. 204)
Early period, assumed date 1631. From the collection of Marsden J. Perry.

64 **Six's Bridge.** (Bartsch No. 208)
Middle period, dated 1645. Atherton Curtis considers this and the *Landscape with a Flock of Sheep* to be the most beautiful of Rembrandt's landscapes. From the Roussell and Theobald collections.

The legend concerning this etching is that when Rembrandt was about to sit down at the hospitable board of Burgomaster Jan Six it was found that mustard was lacking. The servant was dispatched to buy it, and Rembrandt made — and won — a wager that he would etch a plate before the servant could return with the mustard.

65 **A View of Omval.** (Bartsch No. 209)
Middle period, dated 1645. This should really be considered as the first state, as there is only a unique trial proof which is earlier. This impression shows very clearly the tone obtained by the use of sulphur in the background. From the collections of Philip Henry Lankrink, page to King Charles I of England, S. Bechberger, 1799, and Henri le Sec des Tournelles. This was considered by Seymour Haden to be the finest of Rembrandt's landscapes.

66 **A View of Amsterdam.** (Bartsch No. 210)
Middle period, assumed date 1641. The only state.

67 **The Sportsman.** (Bartsch No. 211)
Middle period, dated 1650. From the Wilhelm Koller and Alfred Hubert collections.

This is one of the finest impressions in existence.

68 **The Same.**
Another impression, but scarcely of the same superlative quality as the preceding.

69 **Three Cottages.** (Bartsch No. 217)
Middle period, dated 1650. From the collection of Sir John Day. This is undoubtedly one of the finest impressions in existence.

70 **Landscape with a Man Sketching.** (Bartsch No. 219)
Middle period, assumed date 1648.

71 **The Shepherd and his Family.** (Bartsch No. 220)
Middle period, dated 1644. Duplicate from the Berlin Museum and also from the collection of A. G. Thiermann.

72 **Landscape with a Ruined Tower and Clear Foreground.** (Bartsch No. 223)
Middle period, assumed date 1645. Superb impression from the Kahlmann collection. Considerable amount of tone has been left on the plate, emphasizing the dark and stormy effect of the landscape. This is undoubtedly one of the finest impressions in existence.

"Ce qui est certain, c'est que le *Paysage à la tour* est un des plus beaux de l'œuvre." Charles Blanc.

"The print, which, for well considered breadth and maintained unity of effect (not so much for dainty finish), is the 'last word' of landscape art, the perfect splendid phrase which nothing can appropriately follow, after which there is of necessity, declension — if not collapse."
Frederick Wedmore: *Fine Prints*, page 54.

73 **The Same.**
Another impression with less tone on the plate. Duplicate from the Amsterdam Museum.

74 **Landscape with a Flock of Sheep.** (Bartsch No. 224)
Early period, dated 1636. Atherton Curtis considers this and *Six's Bridge* to be the finest of Rembrandt's landscapes.

75 **Landscape with a Haybarn.** (Bartsch No. 225)
Middle period, dated 1641. Superb impression from the collection of Alfred Hubert.

76 **Landscape with a Mill-sail Seen above a Cottage.** (Bartsch No. 226)
Middle period, dated 1641. The only state.

". . . makes a most poetical picture, as if by magic, out of an old, low cottage and a lime-tree, a stream gliding silently between its flat banks among the meadows, the sails of a few windmills visible in the distance and a town on the verge of the low horizon."
H. Knackfuss: *Rembrandt*, page 85.

77 **Landscape with an Obelisk.** (Bartsch No. 227)
Early period, assumed date 1632.
Impression full of burr and with the tone, obtained by the use of sulphur, very visible in the sky. From the collection of Prince Soutzo.

78 **The Mill.** (Bartsch No. 233)

Middle period, dated 1641. The only state. The effect of this landscape depends very largely on the printing of the sky in which a tone is obtained by the use of sulphur. In this impression the printing of the sky is unusually fine.

"Here we see nothing but a wind-mill, a few houses and a perfectly flat horizon; but what a refined and indescribable charm — the secret of true art which defies analysis — lies in the sincerity with which this scene is rendered."

Knackfuss: *Rembrandt*, page 85.

79 **A Canal with Swans.** (Bartsch No. 235)

Middle period, dated 1650.

"Several of the master's exquisite etchings of landscape are dated 1650 . . . the little print, so charming in its simplicity, of the *Canal With the Swans*."

Knackfuss: *Rembrandt*, p. 116.

80 **Landscape with a Large Boat.** (Bartsch No. 236)

Middle period, dated 1650. Impression from the Arozarena, Camesina, and Böhm collections. Repaired at the top.

81 **Man in an Arbor.** (Bartsch No. 257)

Middle period, dated 1642. From the Hermann Weber and Artaria collections.

82 **An Old Man Lifting his Hand to his Cap.** (Bartsch No. 259)

Early period, assumed date 1632 – 1640.

83 **Bust of an Old Man with a Long Beard.** (Bartsch No. 260)

Early period, dated 1631. The extremely rare first state, before the plate was cut at the right. From the Theobald collection.

84 **The Same.**

Second state; the plate has been reduced.

85 **A Man with a Crucifix and Chain.** (Bartsch No. 261)

Middle period, dated 1641. Second state of four, before the irregularities of the edges of the background were removed. This impression is a duplicate from the British Museum.

The arrangement of this portrait is more in the style of the painters of the sixteenth century than in Rembrandt's usual style.

86 **An Old Man with a Divided Fur Cap.** (Bartsch No. 265)

Middle period, dated 1640. First state of three, before the slipped stroke near the left eye of the sitter. From the Hibbert and Theobald collections. This impression has most unusual depth and brilliancy, so that the print, so far as this impression is concerned, should take its place among the great portraits by Rembrandt.

87 **Clement de Jonghe.** (Bartsch No. 272)

Last period, dated 1651. Second state of six, before the plate was arched at the top, but with the additional shadings below the top of the chair back. From the collection of Alfred Hubert.

"As to the portrait of Clement de Jonghe which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage, whom one would so little suspect of being a merchant occupied with the prosaic details of his business and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the *Young Haaring*, an air of revery so profound and the austere melancholy of a philosopher in meditation." Charles Blanc.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle."
Frederick Wedmore: *Fine Prints*, page 62.

88 **The Same.**

Impression of the third state of six. From the collection of Seymour Haden.

"The admirable portrait of Clement de Jonghe, who was one of the best print-sellers and publishers of his day, and who looks at us with so decided and calm an expression in his clever eyes." Knackfuss: *Rembrandt*, page 118.

89 **Abraham France.** (Bartsch No. 273)

Last period, assumed date 1655. This plate was carried through many states. The present impression is in the first state where the sitter is represented with black hair. It is before the slipped stroke in the cheek, before the landscape seen through the window was darkly shaded and before much additional work throughout the plate. On Japan paper. From the collection of Pierre Mariette, 1670, also duplicate from the British Museum.

90 **The Same.**

Another impression on Holland paper.

91 **The Great Coppenol.** (Bartsch No. 283)

Last period, assumed date 1658–1661. Probably one of the latest of Rembrandt's etchings. This impression comes from the collections of Hermann Weber, King Ferdinand of Portugal, and H. S. Theobald. It is printed on paper watermarked with the "Head of Folly."

The sitter, Lieven van Coppenol, was a writing master, and an original autograph by him accompanies this impression.

92 **Portrait of Jacob Cats.** (Bartsch No. 286)

Early period, dated 1635.

93 **Head of a Man.** (Bartsch No. 304)

Early period, dated 1630.

94 **Man Making a Grimace.** (Bartsch No. 308)

Early period, dated 1631. The very rare first state of three.

95 **Portrait, believed to be the young Prince of Orange.** (Afterward William II of Nassau) (Bartsch No. 310)

Middle period, dated 1641.

This plate is always faint and more or less obscured by foul biting. Impressions like the present one, which have any depth of shadow, are extremely rare.

This impression comes from the collection of J. D. Böhm.

"It is a delightful vision of youth, demure and chubby, and in its dainty drawing of light and silky hair, does even Whistler's *Fanny Leyland* rival it?"

Frederick Wedmore: *Fine Prints*, page 61.

96 **Man with a Broad Hat and Ruff.** (Bartsch No. 311)

Early period, dated 1630, from the collections of Hermann Weber and Dr. Sträter.

97 **The Great Jewish Bride.** A Study of Saskia. (Bartsch No. 340)

Early period, assumed date 1634.

98 **Saskia with a Head-dress of Pearls.** (Bartsch No. 347)

Early period, dated 1634.

99 **Head of an Old Woman, etched no lower than the chin.** (Bartsch No. 352)

Early period, dated 1628.

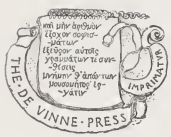
This interesting little print is said to be a portrait of Rembrandt's mother.

100 **Head of an Old Woman.** (Bartsch No. 358)

This charming and extremely rare little print comes from the Artaria and Alfred Hubert collections.

101 **Saskia and other Heads.** (Bartsch No. 365)

Early period, dated 1636.


THE·DE VINNE·PRESS
IMPRIMATUR

810119-58